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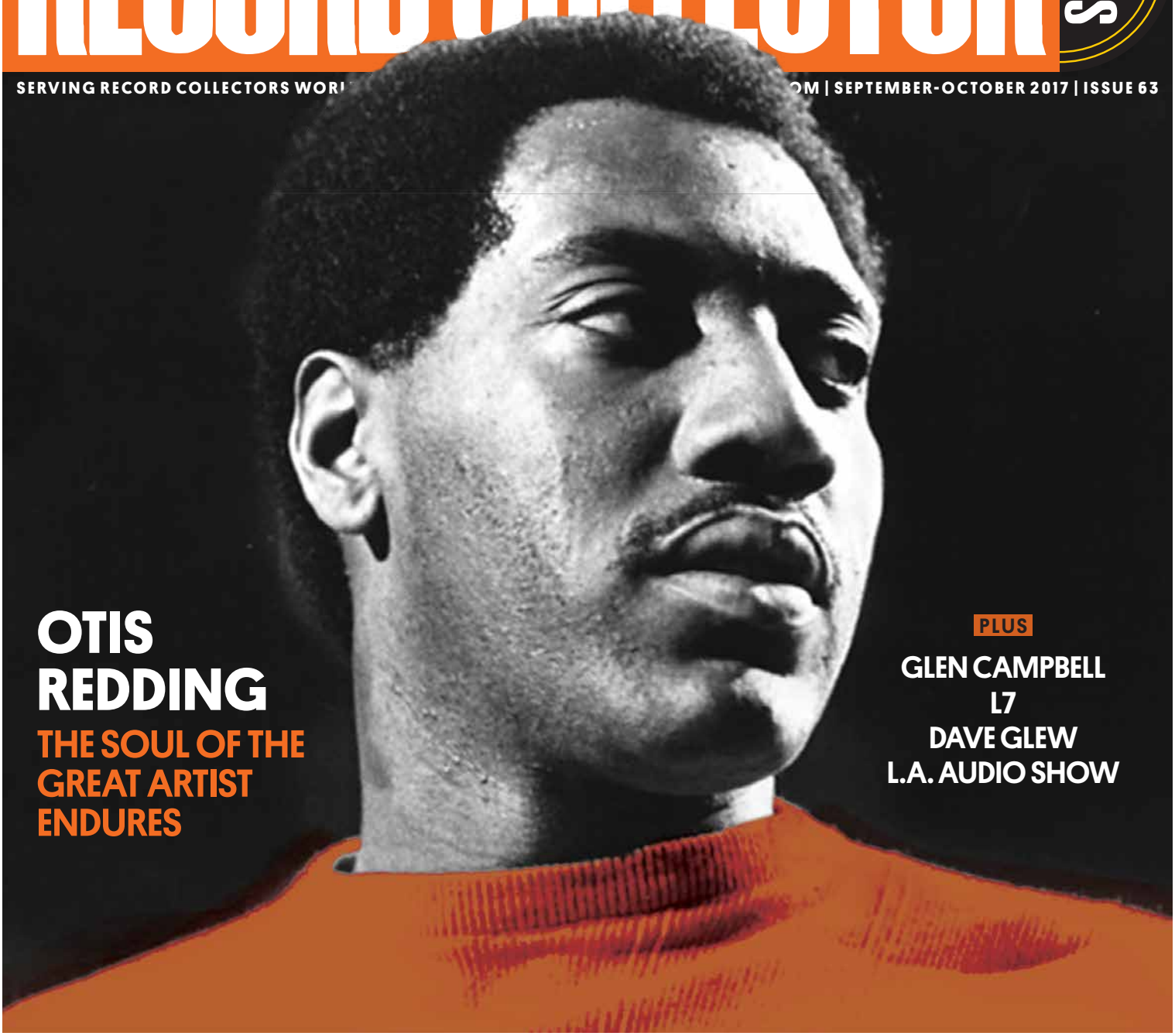

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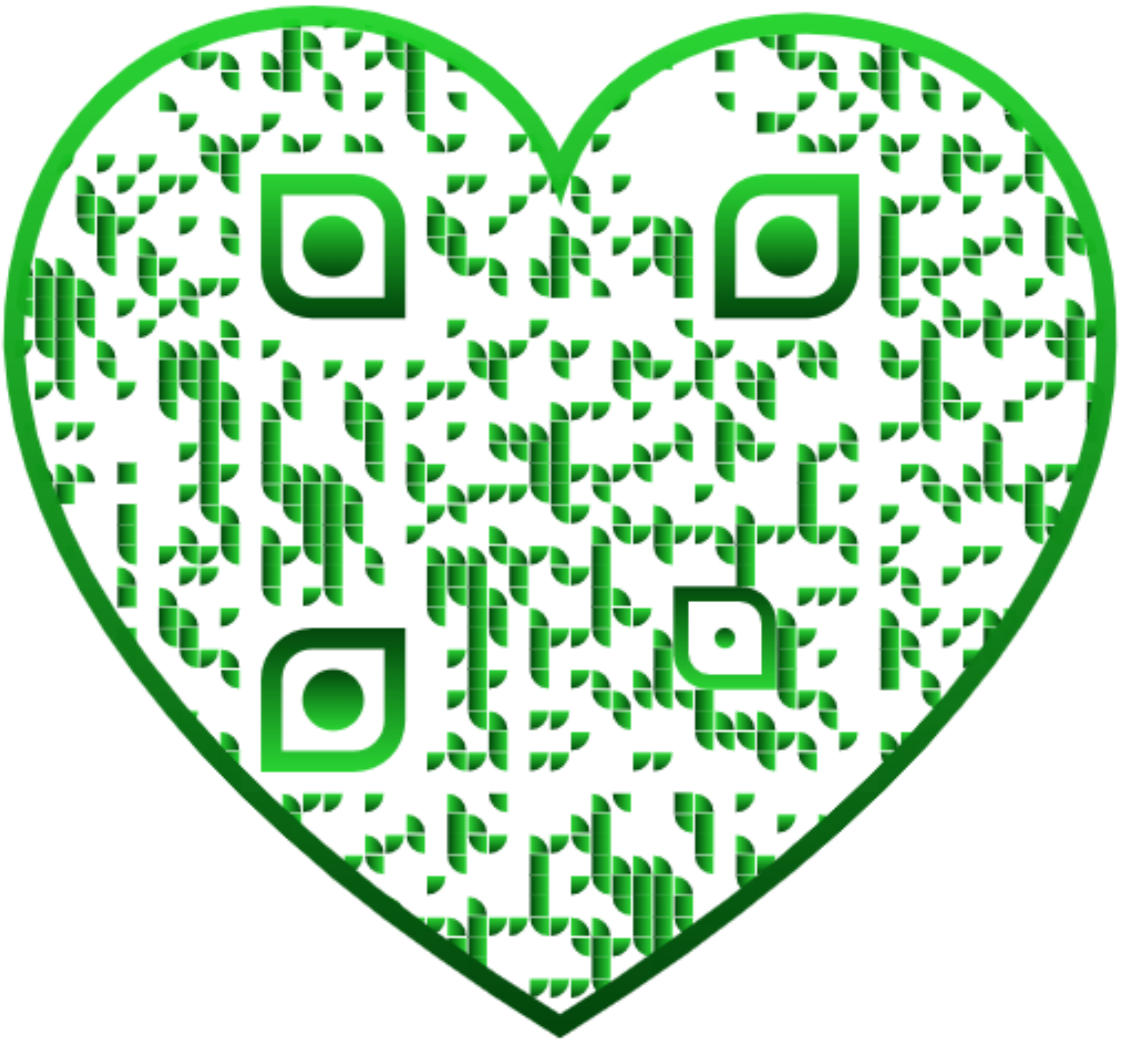

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RECORD COLLECTOR NEWS
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VOL. 10 NO. 3, SEPT.–OCT. 2017, ISSUE 63

JIM KAPLAN – PUBLISHER

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suzannerush.net

WEB DESIGN
designsimple.com

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Otis Redding

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Distributed FREE at record stores and conventions on the West Coast, Chicago and New York City.

Subscriptions are available by first class mail. Seven issues, $35.00. (Canada and Mexico $50 all other countries $75.) USA subscriptions can order your subscription online at recordcollectornews.com. International subscriptions should email jim@recordcollectornews.com. *Record Collector News*. P.O. Box 5664, Glendale, CA 91221. 818-209-5685.

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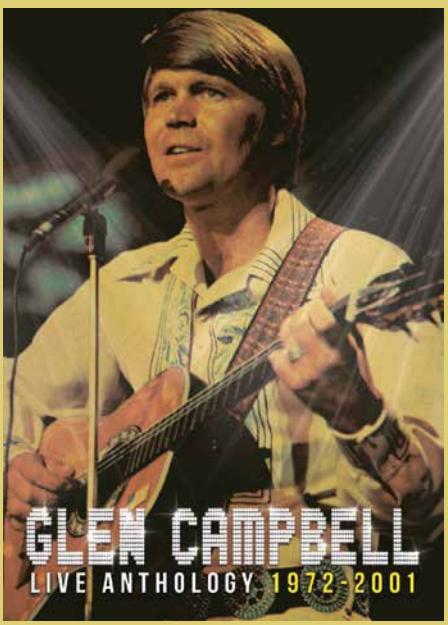

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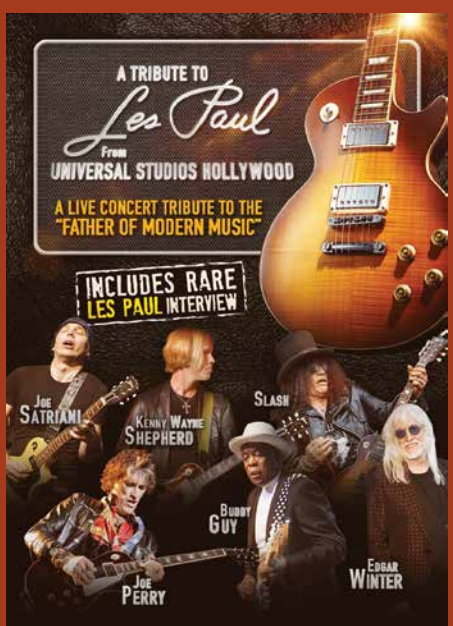

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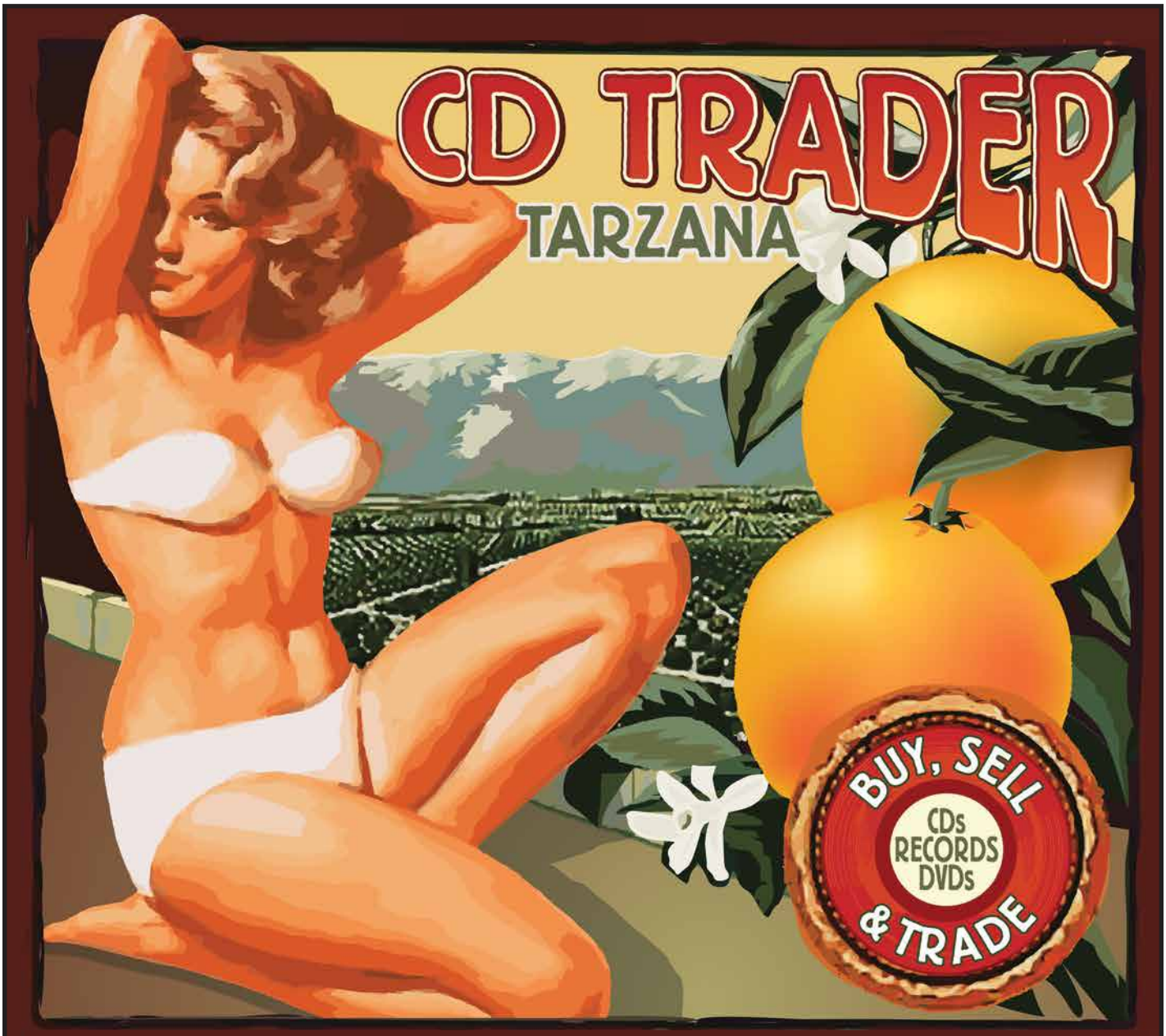

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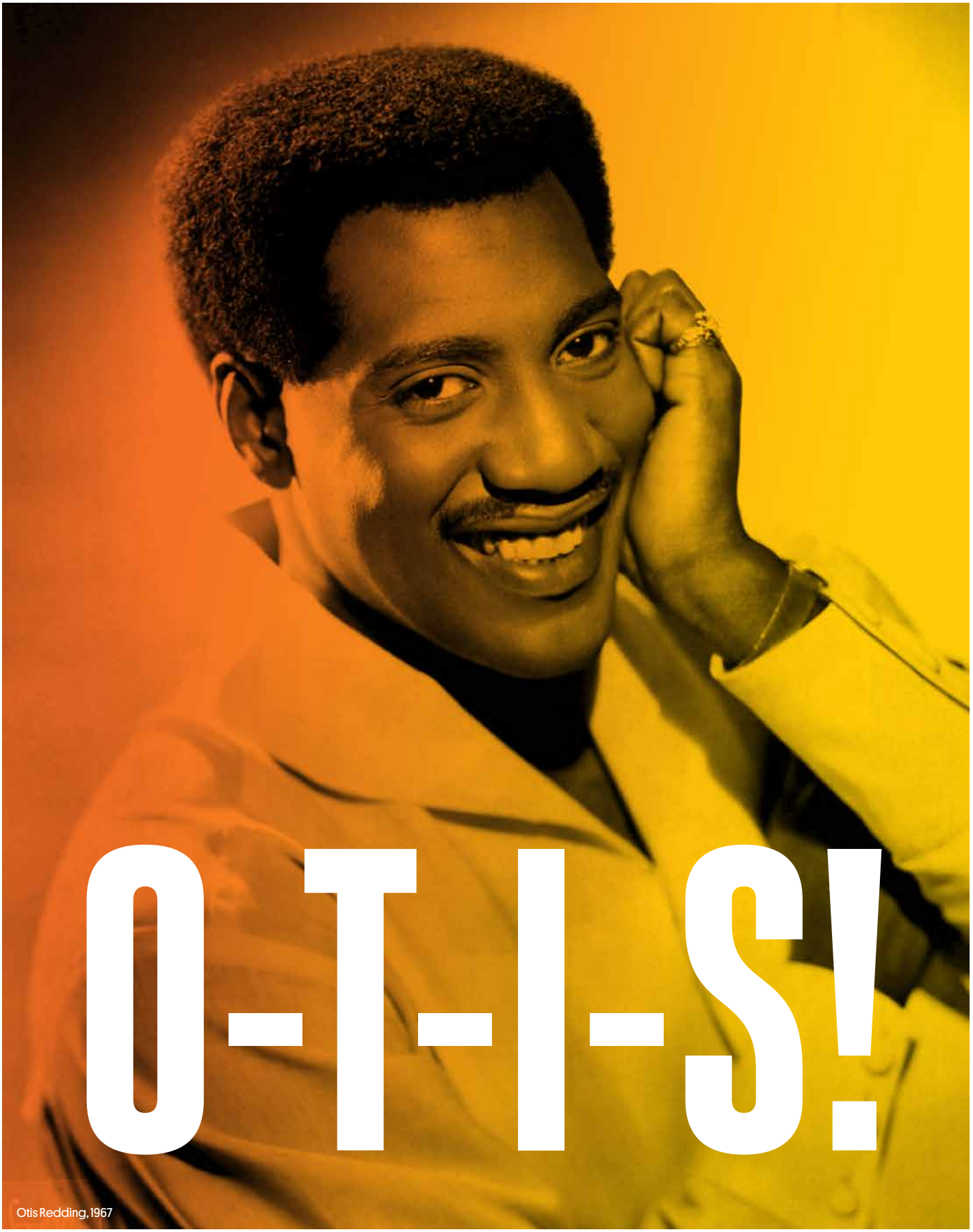


Otis Redding, 1967

STAX RECORDS PUBLICITY PHOTO

The immortal songwriter and singer Otis Redding has inspired countess musicians. A 2016 tribute concert, museum exhibit and a brand new autobiography, prove that his popularity and legacy remain at the forefront of the American music conversation

BY HARVEY KUBERNIK

IN 2017, THERE IS RENEWED AWARENESS continuing around the immortal singer and songwriter Otis Redding.

A 50th anniversary deluxe edition of Redding's 1966 album, *Complete & Unbelievable: The Otis Redding Dictionary of Soul* was released by Rhino Records in 2016.

During September 2016 at the Macon City Auditorium, Steve Cropper of Booker T. & the MG's along with additional acts Chuck Leavell, Eddie Floyd, Robert McDuffie, St. Paul & the Broken Bones, and a Reddings Reunion with Dexter Redding, Otis Redding III and Mark Lockett performed at the An Evening of Respect Tribute Concert coinciding with what would have been Otis Redding's 75th birthday.

The Tubman Museum in Macon, Georgia in December 2016 recently concluded an exhibit that honored Redding. Curator Jeff Bruce and Redding's widow Zelma assembled The King of Soul: Otis Redding In Photographs.

In 2016, I provided an archive interview I conducted with Andrew Loog Oldham in 2007 to author Jonathan Gould for his book, *Otis Redding: An Unfinished Life* that Crown Archetype Group published during spring 2017.

I also penned an article on Otis Redding in 2007 printed in *Goldmine* magazine that appears in the bibliography in *Dreams to Remember: Otis Redding, Stax Records, and the Transformation of Southern Soul* by Mark Ribowsky that was published in 2015 by W.W. Norton.

It was during 1978 when I co-produced and hosted *50/50*, a weekly television program from Theta Cable in Santa Monica broadcast on the milestone Z Channel in Los Angeles and Manhattan Cable in New York.

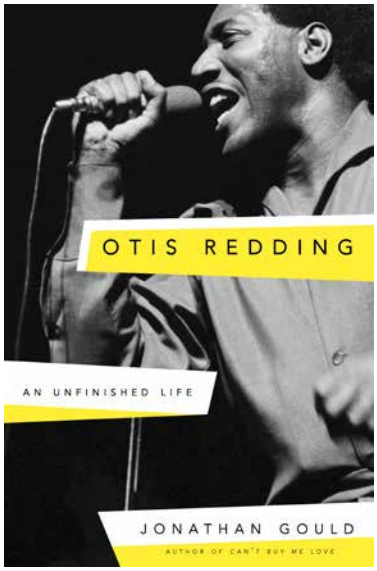
One of my guests was influential deejay and TV personality, Murray the K. In 1967 Murray produced and wrote *Murray the K in New York* on WPIX-TV. An off-shoot of his groundbreaking music video-format that started with *It's What's Happening, Baby*. Murray brought along footage from his 1967 program. We screened Otis Redding lip synching to "Satisfaction" and "The Story of Love," with Aretha Franklin singing live on "Baby I Love You" and "Respect."

And now in 2017, I'm really enjoying the visibility and availability of new Otis Redding products and reissues in the retail world.

In summer of 2017, Concord Music Group and Rhino Entertainment, Warner Music Group's catalog division are doing a joint campaign celebrating the 60th anniversary of Stax Records. The partnership marks the first marketing collaboration of the Stax recordings which have been divided since Atlantic Records split with Stax Records in 1967.

Planned for reissue soon are a 50th anniversary pressing of Otis Redding and Carla Thomas' *King & Queen*, and Otis Redding's 1965 *The Great Otis Redding Sings Soul Ballads*.

In the March 10, 1979 issue of *Melody Maker*, music journalist Richard Wootton interviewed Stax songwriter and record producer **David Porter** about Redding's studio work during 1964-1967.



"There was no greater guy than him for bringing up the horn lines. I mean, he'd be down on the studio floor as we were recording, and he'd simply dream them up, the melodies on his songs and the feel with which he sang — he was amazing.

"He was a very smart man, and he knew all about images and styles, and he believed that the way to have a lasting impact upon music would be to develop a style that was unique within itself. He gave that to us, and we continue to strive each day to make sure we are trend-setters rather than followers, and to polish and further develop our various styles to the maximum."

On November 25, 2016, the Stax Records/Concord Bicycle Music label issued the critically acclaimed *Otis Redding: Live At The Whisky A Go Go: The Complete Recordings* as a 2-disc 180g red vinyl for Record Store Day's Black Friday event. A multi-disc package was available previously on compact disc. I was interviewed by Lynell George for her package liner notes and received a special thanks acknowledgement.

"I remember seeing Otis at the Whisky," marveled **Robby Krieger** of the Doors. "I was standing right in front of the stage for the whole show. I never heard of Otis Redding before and I was amazed at the energy that he created on stage. I would stand right there on the dance floor, stage right."

Krieger later penned the tune "Runnin' Blue" that appears on the Doors' 1968 album *The Soft Parade*.

"I wrote 'Runnin' Blue,'" offers Krieger, "but when Jim [Morrison] started to sing it, he just came up with that 'poor Otis dead and gone' part right on the spot. Seemed to fit pretty good so we left it in. I guess the horn parts reminded him of Otis."

IN THE SPRING OF 1966, AT AGE 24, OTIS Redding was a star on the R&B circuit and soul radio station airwaves. He was receiving critical and commercial success off his third studio album, *Otis Blue*, and was watching his singles cross over to the pop charts.

KHJ-AM program director Ron Jacobs from 1965-1969 constantly programmed Redding and tracks from Stax two Redding numbers — "I've Been Loving You Too Long (To Stop Now)" and "Respect" — had already cracked the Pop Top 40.

For Otis, a live album cut in 1966 at the famed Whisky in Hollywood was a very logical career move: His manager, Phil Walden, and record label Volt, a Stax subsidiary, were seeking to further Redding's crossover potential and expand his audience.

The seven Whisky club sets spotlight Redding's popular songs of the time, including "Respect," "I've Been Loving You Too Long," "Security," "I Can't Turn You Loose," "These Arms of Mine," "Just One More Day" and his cover of the Rolling Stones' "(I Can't Get No) Satisfaction."

At the Whisky, The Otis Redding Revue and entourage, which included an emcee and a full 10-piece band (led by saxophonist Robert Holloway), coupled with three up-and-coming singers who were allowed one tune apiece before he entered the stage.

Redding's group for that weekend engagement were Holloway; Robert Pittman and Donald Henry on tenor saxophone; Sammy Coleman and John Farris on trumpet; Clarence Johnson Jr. on trombone; James Young on guitar; Ralph Stewart on bass; and Elbert Woodson on drums.

In the tradition of earlier landmark R&B tours and whistle stops of the era, Redding also handpicked some singing protégés, including the keyboardist in his group, Katie Webster, Carl Sims and Kitty Lane for the

CONTINUED ON PAGE 14

CONTINUED FROM PAGE 13
dates.

"Otis Redding wasn't just a voice," reinforced singer/songwriter, trumpet player and brass arranger, **Sarah Kramer**. "He was a force, and led a collective of players as pioneers of a sound. Aside from the shift that was happening within society at that time, the political climate, the unifying rather than segregating ... Otis was at the forefront of delivering honesty with enormous strength.

"On the 1966 *Otis Redding Live at the Whisky a Go Go* recordings, the horns in his music add a certain attitude, sort of like an exclamation mark to his vocals. There are also such wonderful counter melodies and grooves that help emphasize the arrangements.

"It's as if they go back and forth between a role partnered with vocals, to a role partnered with drums. Whether it be a bad ass upbeat tune or a heart wrenching ballad, the use of horns rather than back vocals or strings lift Otis' already stellar voice and delivery to a whole other level.

"It is my (probably biased) opinion that horns make any music better, but when paired with such a voice, not just the vocal itself, but the lyrics/perspective as well, one ends up with the ultimate."

"IN 1966, AND '67, AND ALL THROUGH Jefferson Airplane, we did my tune 'It's No Secret.' I originally wrote it with Otis Redding in mind. It was for him," revealed **Marty Balin** in a 2016 interview.

"I used to hang out with Otis and follow him around like a little puppy dog and watch his shows. Hang out with the band and him. I just wanted to write him a song that had his kind of groove thing I thought. But he never did it. He did write his own songs.

"I didn't discover Otis at the Monterey International Pop Festival. In fact, I was the guy who took the record of Otis' 'These Arms Of Mine' to Bill Graham and suggested, 'Hire this guy. I want to see him.' And Bill Graham did. December of 1966.

"He would listen to the bands of who to book and as support or lead acts. Otis was the most powerful person I've ever seen perform. Outside of anybody you name. I've seen a lot of people play and on TV. I've never seen anybody handle an audience like him and rock the joint. The energy level was amazing with this guy. He had that great horn section.

"For me a highlight of the Monterey International Pop Festival was Otis. I had been around and he knew who I was. We went on before he went on. And nobody got the crowd moving but when the Airplane came on we got the crowd moving. We got them excited and got 'em up and dancing. And I walked off and Otis Redding was standing there and he said, 'Hey man. It's a pleasure to be on the same stage with you.' For me, that was it, baby. Right there. He staggered the crowd."

IT WAS OMNIPRESENT MUSICAL tastemaker and record producer **Andrew Loog Oldham** who initially telephoned Phil Walden to secure Otis Redding for his '67 Monterey booking.

"When Otis came on stage you forgot about the logistics," Oldham enthused in 2007. "We knew we were taking one small step forward for mankind. Phil Walden, his manager, was in heaven. He knew he'd just graduated from buses to planes. Phil Walden was one of the greatest managers of his time. His enthusiasm, his pure chicanery, his

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belief, his service to Otis was an example to the game."

"At Monterey Booker T & the MG's came on and did a few numbers and then Otis Redding joined them and took the night," remembered drummer and writer Paul Body about the Otis set he witnessed in 1967 at Monterey.

"He brought Memphis to Monterey. He turned the festival grounds into a sweaty juke joint on a foggy night. I was standing up on someone's car that was outside and we danced on the roof. Otis looked like a king dressed in an electric green Soul suit. He came on like a hurricane singing Sam Cooke's 'Shake' at breakneck speed. It was a real electric moment. He looked like a damn fullback up there. He was as magnificent as a mountain. It looked like nothing could stop him. He could rock but when it came to that slow burn Southern style, no one was better. He was giving the love crowd a lesson in slow dancing.

"He ended with 'Try A Little Tenderness' turning it inside out and making it scream for mercy. He slowed it down to a simmer, started off some mournful horns, Booker T's organ and his voice. AL Jackson came in with light rim shots that sounded like raindrops from heaven in the foggy night. Then Cropper came in with some tasty rhythm chops, then Al started beating out the groove, pushing it and they took it home. I had never seen anything like it. The cool air was rolling in as they were playing and I felt like a million bucks."

"At Monterey, the audience sat out through the rain to see us or waited to see Otis Redding," Steve Cropper told me in a 2007 conversation. "That's the first time I ever experienced that. And they were more curious than anything else. Because they heard who Otis was. Otis had found his audience, and Monterey helped him cross over to a wider white pop market."

"I couldn't wait to see Otis Redding at the Monterey International Pop Festival," the acclaimed documentarian Andrew Solt [This Is Elvis and Imagine: John Lennon] told me in a 2016 interview. "He was one of the acts that I knew I couldn't miss. I loved his voice, his albums and his enormous on-vinyl passion.

"Otis came out dressed in a shiny suit, his collar open and absolutely blew us away. He was as dynamic in person as anyone I had ever seen live. He owned the stage and the crowd was in awe. His enjoyment at singing at this early pop festival was palpable."

MUSICIAN **JOE TATE** REMEMBERS a memorable sighting he had of then Sausalito-based Redding

"In 1967, The Summer of Love, I was playing with Salvation in San Francisco. We played all the best venues including Avalon Ballroom, Fillmore Auditorium and we had a steady gig in North Beach at the Roaring Twenties Club playing five nights a week. We also played at the Magic Mountain Music Festival, the prototype for all subsequent large music festivals.

"I was living on a houseboat at Gate 5 in Sausalito that summer. Sausalito is just across the Golden Gate Bridge from San Francisco, where I have lived ever since.

"Anyway, during August of that year, Otis Redding came walking down our dock and sat at the end of the pier for about an hour. My girlfriend Valerie and I were perplexed as to why he might be there. We didn't bother him and he left without incident.

"A couple months later Bill Graham called me and hired Salvation to open for Otis Redding at the Dec. 26, 27 and 28 shows at Winterland. I worshiped Otis Redding, so I was thrilled by this prospect.

"Unfortunately, Redding was killed in a plane crash on Dec. 11. Acting quickly, Graham hired the Doors and Chuck Berry to take his place at the shows."

THE ROLLING STONES HAVE never shied away from their love and appreciation of Otis Redding. The band have recorded and played "That's How Strong My Love Is," "Pain In My Heart," "I've Been Loving You Too Long" and on their 2005 Bigger Bang tour performed "Mr. Pitiful" at five concerts.

Leann Rimes, Cat Power, the White Stripes, the Black Crowes, Florence & the Machine have covered Redding's repertoire. Kanye West and Jay-Z sampled his version of "Try a Little Tenderness" on their "Otis" recording from 2011's *Watch the Throne* collaboration album.

"OTIS REDDING IS A HUGE REASON I'm in Tower of Power today," stressed band co-founder **Doc Kupka**. "Back then I was an oboe player and when I heard Otis I switched to Bari, learned to play, and am coming up on 50 years in TOP. Thanks Otis for the music and my career."

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Experiencing The Soul Of Otis Redding:

BY DENNIS LOREN

"THERE IS SOMETHING VERY SPECIAL AND INTIMATE ABOUT SEEING AND hearing an exceptional solo artist or great band performs in a small venue. When I lived in San Francisco in the late-'60s, I was a regular at the larger venues, such as the Avalon Ballroom, the Fillmore, the Straight Theater and Winterland, but I also frequented smaller places. The North Beach area had a profusion of small clubs and coffeehouses. From the Committee and the Hungry I to the Coffee Gallery and Basin Street West.

"In August of 1967, I attended an Otis Redding concert at Basin Street West. This was another venerable jazz club where artists such as Miles Davis performed, yet by 1967 also featured the likes of Ike & Tina Turner, Little Richard and even Jefferson Airplane. The times were indeed changing to be more eclectic and inclusive.

"I hadn't gone to the Monterey International Pop Festival and so I missed seeing Otis Redding. That summer I heard Otis' song 'Try A Little Tenderness' on the radio, sandwiched between Jefferson Airplane's 'Somebody to Love' and Procol Harum's 'Whiter Shade of Pale' and other hits of the day. This was my first and – as it turned out – only opportunity to see and hear Otis Redding in concert.

"He appeared on stage to a fanfare of horns and immediately launched into 'Respect.' From that moment until the end of the set, he completely captured the audience. Although Otis Redding was only an inch and a quarter taller than I, he seemed like a giant to me because of the energy he put into his music. Although he performed many of his own songs, I found it ironic that he also covered the Beatles' 'A Hard Day's Night' and The Rolling Stones' 'Satisfaction.'

"Otis closed with a moving rendition of 'Try A Little Tenderness' and left the stage as the band played on. To me he seemed completely spent and dripped with sweat, but the audience would not let him go. Otis did three encores to standing ovations.

"Another great memory among so many from that incredible year of 1967."

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The Otis Redding retail renaissance will increase in 2017 and beyond.

The digital universe, online music newspapers and periodicals, terrestrial, satellite, oldies and college radio programmers, record labels, music supervisors as well as devotees of vinyl and DVDs all seem to be simultaneously discovering, re-visiting and investigating the 50 year contributions, vocal prowess and songwriting legacy of Otis Redding who died on December 10, 1967.

On that weekend, Redding played a fraternity dance at Vanderbilt in Nashville on Friday, December 8th and caught a flight to Cleveland to watch the Temptations' late set at the Leo's Casino venue.

He then taped *Upbeat* in Cleveland and visited Leo's Casino on Saturday night and then on December 8th, Redding and four members of the Bar-Kays, his backing band, died when his private twin-engine Beechcraft airplane crashed on approach to Truax Field in the icy waters of Lake Monona, Wisconsin on their way to the Factory nightclub show three miles from the University of Wisconsin in Madison. Ben Cauley, the trumpeter, survived the accident.

SINGERS JOE SIMON AND Johnnie Taylor were two of the pallbearers at Redding's funeral at Macon City Auditorium in Macon, Georgia. James Brown, Wilson Pickett and Solomon Burke were among the 4,500 mourners. Jerry Wexler provided the eulogy as Booker T. Jones played the organ to the saddened congregation.

"I was in the Nitty Gritty Dirt Band, and our manager, Bill McEuen also handled a band from the south called the Hour Glass," recollects songwriter and multi-instrumentalist **Chris Darrow**.

"The Hour Glass featured the singing of Greg Allman and the guitar playing of his brother, Duane. I got to know the guys, especially Duane, who spent a lot of time with Ralph Barr, the guitarist in the Dirt Band. Los Angeles was the band's base and since I lived in Claremont, 35 miles to the east, I hung out a lot with Ralph, his wife Holly and Duane during that time.

"One night on December 10th of 1967 the Dirt Band had a radio interview at a club called the Magic Mushroom in Studio City hosted by Phil Proctor and Peter Bergman of the Firesign Theater for their *Radio Free Oz* program on KRLA.I had a blue, 1954 Ford two-door and had some room in the car for some riders. Jeff Hanna was in my front seat and Duane wanted to come along for the ride.

"We all had heard earlier in the day that Otis Redding had been killed in a plane crash somewhere in Wisconsin. I will never forget Duane sobbing in the back seat of my car over the death of his main man. I remember back to the time when I cried uncontrollably when I found out about the death of Buddy Holly and Ritchie Valens. When our heroes go what else is there to do?"

"OTIS'S TRAGIC DEATH IN 1967 depressed me to no end," confided filmmaker **Andrew Solt**. "What a horrific, massive loss. That voice stilled? Couldn't be!

"When we did *Heroes of Rock 'n Roll in 1979*, [a two-hour music documentary which debuted on network ABC television channel 7] we came across Otis's final performance on *Upbeat* before that dreaded flight. He had appeared in the tight quarters of a small local TV station in Cleveland. We made sure Otis was included in rock's pantheon. He continues to hold a revered place in our history. He always will."

REMEMBER: OTIS REDDING WAS so popular in England that in 1967 he ended Elvis Presley's eight-year reign as the world's best vocalist on the annual **Melody Maker** reader's poll.

One Redding-driven sonic item is mandatory for any vinyl, CD collection or digital jam stream. Redding's *Live in Europe* recorded March 21, 1967 at the

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Olympia in Paris and on record racks in July of '67.

The compare for the concert and the entire Stax/Volt tour of Europe in 1967 was a radio deejay on Radio Caroline and BBC Radio 1 named **Emperor Rosko**, who was born Michael Joseph Pasternak in Los Angeles. The son of Hollywood movie producer Joe Pasternak. Rosko's radio career was influenced by deejays Bob "Emperor" Hudson, Rosko Mercer, Nathaniel "Magnificent" Montague, Lord Tim Hudson and Wolfman Jack.

"It's one of the outstanding albums of all time," Rosko told me in a 2015 interview, later utilized in my book, *1967 The Complete Rock Music History of the Summer of Love*.

"I worked with the Stax group. We sat down the first day and told the guys I would be introducing them. I'm this brash untested guy. 'How do we make this cool?'

"I talked to Booker and Steve Cropper, Duck Dunn, and Al Jackson of the M.G.'s, and told them to riff while I was out there. So there was no real dead air. They kind of liked that idea. We hit it off. I brought them on stage.

"Otis put out vibes when he performed. Like a lion stalking through the jungle. He would stomp in his show. He had this fantastic voice. I would sit there with my mouth open at the side of the stage. I watched him for six weeks! I would have dinner with him every night. He'd grin and would look at me and his eyes would twinkle.

"And let's not short-change Sam and Dave. And we took a fifteen-minute break after they came on. They just tore the place up. Amazing. Booker T. and the M.G.'s were just magic. And it was magic music in a magic era.

"I was on the air, French Radio Luxembourg, when the news broke of his death. I broke. I just put his album on. Even now I break up. He had that effect," Rosko sadly lamented.

STEVE CROPPER PROVIDES SOME observations about Otis Redding the person. Otis used to call him "Crop."

"I got to be around Elvis Presley quite a bit, and Elvis' people and I knew how that charisma thing worked. I saw Elvis in action, and when Elvis entered a room, everything stopped. Time just stopped. I always referred to him as someone turning on a bright light bulb. Very few people on this planet that have that, or had that and Otis Redding had that. I saw it. If he walked into a lobby at a hotel, everybody stopped and turned, 'Oh my God. Who is that? That's Otis Redding.' That's the way it was. Like a president walking in the room.

"It wasn't as big as Elvis, obviously. And one other person in my life had that same aura, and it was Roy Orbison. Roy definitely had that light bulb and he couldn't go anywhere. He had that look, I guess, but he couldn't go anywhere without being recognized and people just wanting to get to him. And, that's the way Elvis was. Everyone wanted a piece of him because he was everybody's buddy. That's the way Elvis was. Elvis came off as everybody's high school friend.

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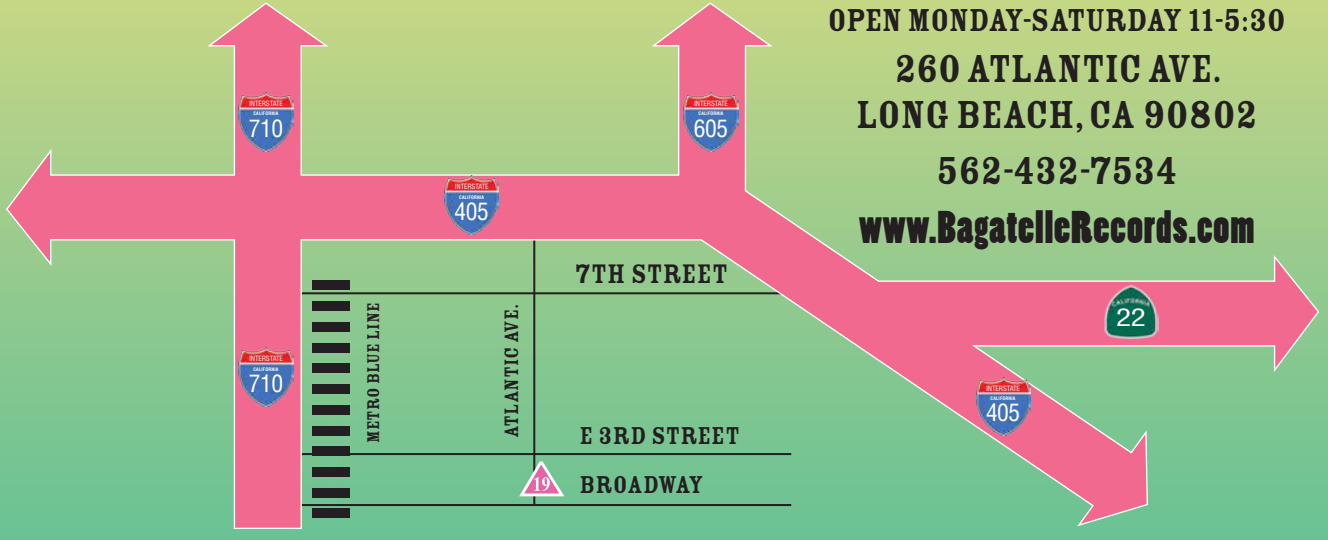

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And Otis came off as everybody's street high school buddy. He just treated everybody he came in contact with respect in the way he treated his whole family with.

"Otis and I had talked very seriously, in the studio, and at lunch, in the hotel room when we were alone. 'I'm going to move up here. I'm looking for a place, and I'm going to start writing and producing songs. That's what I want to do.'

"He enjoyed being in the studio and had done some stuff in Muscle Shoals. 'I'm going to continue recording but I'm not going to tour as much.' And he mentioned 'I may have to let my band go.' Because he had been working with us and he wanted us to just go out on the road. He knew the studio band was so much closer to his music then his band that he had out there that was just trying to copy what we did. Here he had the guys that actually did what they did and he knew the difference.

"So, he was very driven. And I don't think he had any intentions at all of 'leaving this planet or full speed ahead. Let's get in as much as we can,'" Cropper recollected.

STAX RECORDS LEGEND, TRUMPETER **Wayne Jackson** in a 2007 underlined the sense of destiny that imbued the sound of Stax that helped usher Otis Redding onto radio station playlists, concert stages and eventually new media retail outlets like cable television and DVDs.

"Duck Dunn and I are both left-handed, born on the same day in the same hospital," Wayne mentioned in a 2007 interview. "It was a real spiritual and astrological happening at Stax. Andrew Love is three days older than me and he and David Porter were born the same day. Booker is a musical genius. Otis always brought a great contribution to all the sessions he was on. He was educated. Steve Cropper invented a style of guitar where the little guitar parts were singular. He played licks that became part of the song. The horns were part of the song. Without us they would not have been the same.

"Otis used a guitar to write songs and would use open key. So he could just bar it put a bar on his finger and play up the scale and chords. He could easily write with it. When I was with Otis he was on another energy track. Otis was like a 16-year old boy with a hard-on all the time. Because all he could think about was writing a song and getting into a studio. That was his life. Zelma and those kids and the farm and his music in that order I think. But outside of the farm he didn't think of nothing but his career. Otis did an amazing body of work in the six years he was recording," summarized Jackson.

Harvey Kubernik is the author of 12 books, including Leonard Cohen, Everybody Knows, and Neil Young, Heart of Gold. In April 2017, Sterling published Kubernik's 1967 A Complete Rock Music History of the Summer of Love. Harvey Kubernik is currently writing and assembling his debut literary music anthology and a multi-voice narrative book on the Doors. Both are scheduled for publication last quarter 2017.

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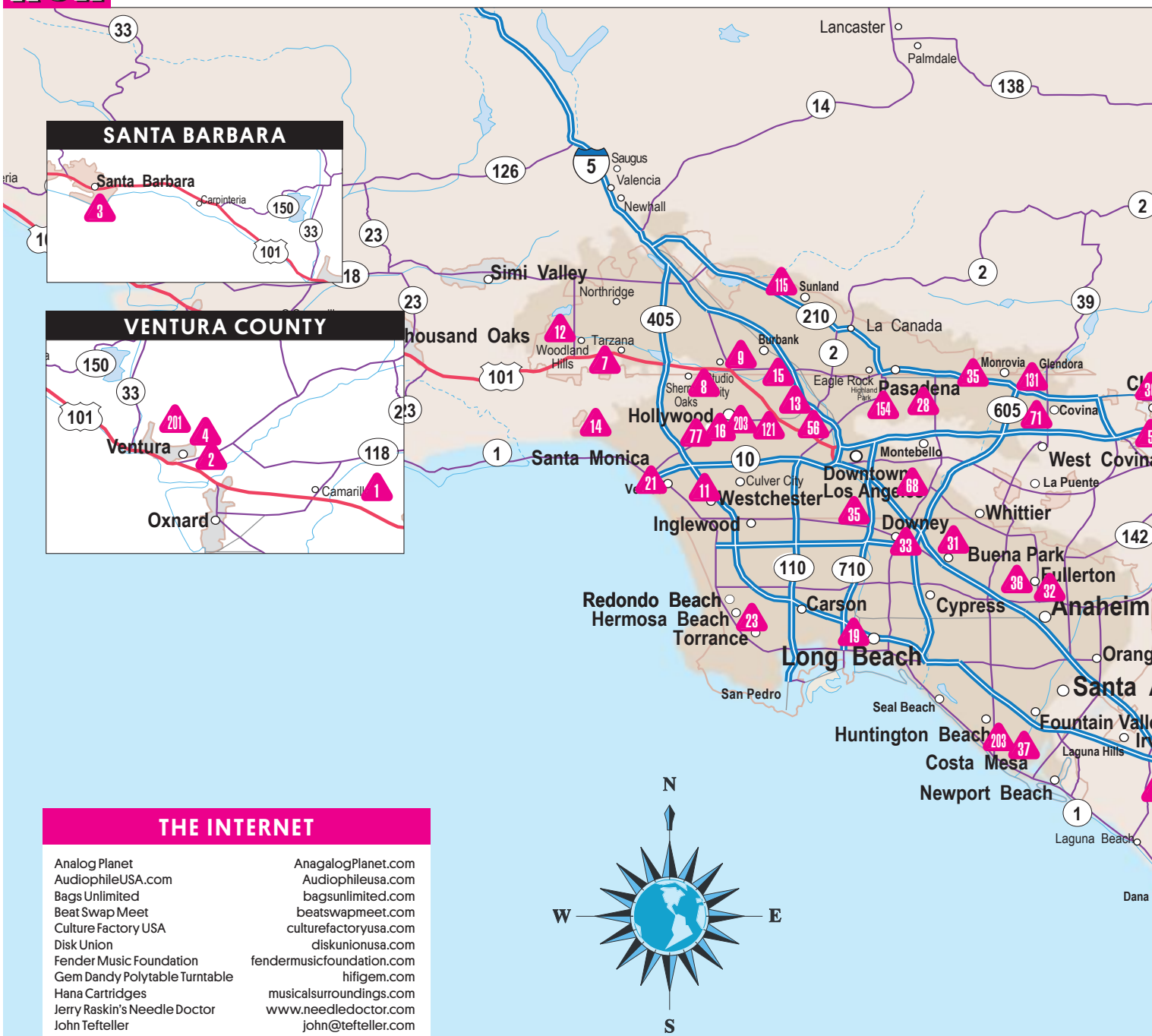

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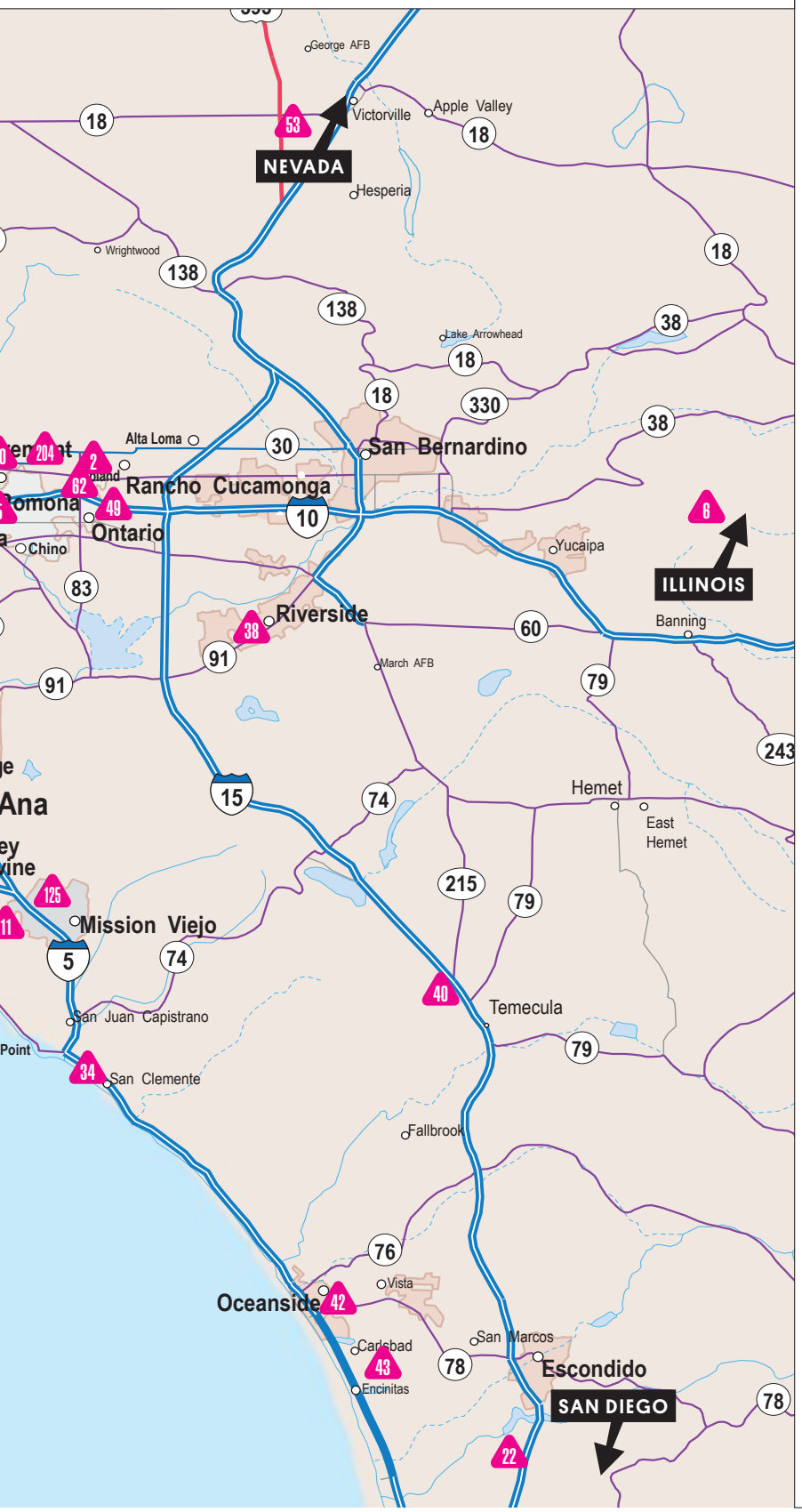

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201	Jockamo Records	522 E. Santa Clara St	Ventura	93001

SAN FERNANDO VALLEY/BURBANK/GLENDALE

7	CD Trader	18926 Ventura Bl	Tarzana	91356
8	FreakBeat Records	13616 Ventura Blvd	Sherman Oaks	91423
9	Atomic Records	3812 W. Magnolia	Burbank	91505
12	Shelley's Stereo	22102 Clarendon Street	Woodland Hills	91367
115	MediaWorks Records	7830 Foothill Blvd	Sunland	91040
13	Mono Records	1610 East Colorado	Glendale	91205

LOS ANGELES / SANTA MONICA

11	Soundsations	8701 La Tijera Blvd	Westchester	90045
14	Record Surplus	12436 Santa Monica Blvd W.	Los Angeles	90025
15	Rockaway Records	2395 B Glendale Blvd	Silverlake	90039
16	Amoeba Music	6400 Sunset Bl	Hollywood	90028
21	Angel City Records & Books	218 Pier Ave	Santa Monica	90405
56	Caveman Vintage Music	3231 N Main St	Los Angeles	90031
77	Headline Records	7706 Melrose Ave	Los Angeles	90046
121	Ahead Stereo	7428 Beverly Blvd	Los Angeles	90036
154	Gimme Gimme Records	5810 N Figueroa St	Los Angeles	90042
35	George Meyer Audio	4844 W. Jefferson Blvd	Los Angeles	90016

LONG BEACH / SOUTH BAY

19	Bagatelle	260 Atlantic Ave	Long Beach	90802
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SAN GABRIEL VALLEY AREA

28	Pasadena City College (PCC)	1570 E. Colorado	Pasadena	91106
71	Kaos Records	1044 N Citrus	Covina	91722
131	Brooks Berdan	110 W Olive	Monrovia	91016

CLAREMONT / POMONA / ALTA LOMA

5	The Glass House Record Store	248 W 2nd Street	Pomona	91766
30	Rhino Records	235 Yale Ave	Claremont	91711
62	Penny Lane Records	1551 W. 13th St. #107	Upland	91786
2	A.G. Collectibles	751 W. Foothill Blvd	Upland	91788
204	Upscale Audio	2058 Wright Ave	La Verne	91750

ORANGE COUNTY

31	Greater Orange County Record Show	8530 Stanton	Buena Park	90620
32	Burger Records	645a S. State College Blvd.	Fullerton	92831
33	Far West Record Supply	SEE OC Record Show	Buena Park	90620
34	Moldy Toes Records	221 S Ola Vista	San Clemente	92672
36	Black Hole Records	108 North Harbor Blvd	Fullerton	92832
37	Factory Records	440 E 17th Street	Costa Mesa	92627
203	Crème Tangerine	2930 Bristol St K2	Costa Mesa	92627

RIVERSIDE COUNTY / PALM SPRINGS / PALM DESERT

38	Mad Platter	1223 University Ave	Riverside	92501
40	Old Town Records	42012 Main Street	Temecula	92590
49	The Record Mission	129 Euclid Ave	Ontario	91762

SAN DIEGO / COUNTY

42	Spin Records	370 Grand Ave	Carlsbad	92008
43	Lou's Records	434 N. Coast Highway 101	Encinitas	92024
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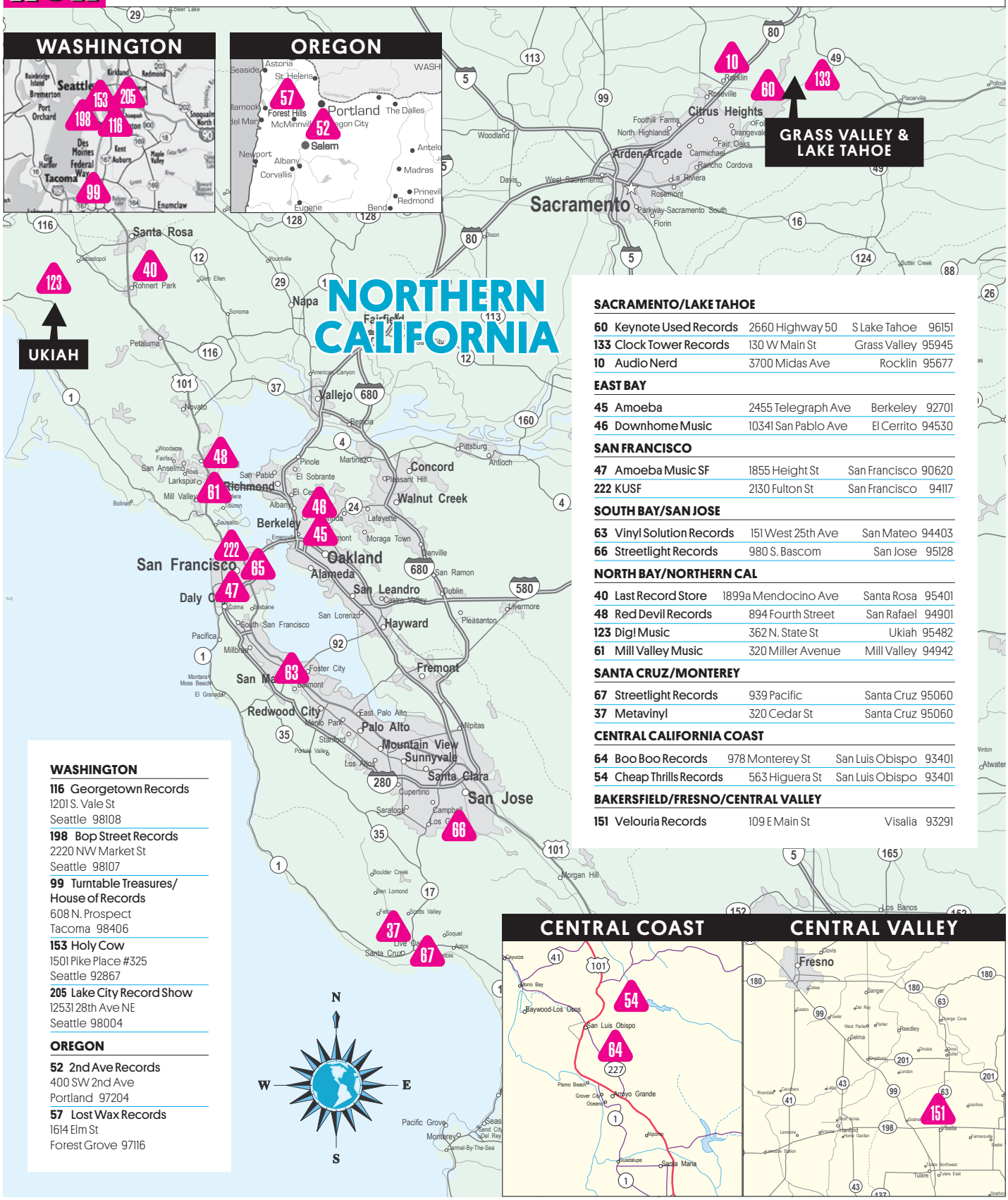

SACRAMENTO/LAKE TAHOE

60	Keynote Used Records	2660 Highway 50	S Lake Tahoe	96151
133	Clock Tower Records	130 W Main St	Grass Valley	95945
10	Audio Nerd	3700 Midas Ave	Rocklin	95677

EAST BAY

45	Amoeba	2455 Telegraph Ave	Berkeley	92701
46	Downhome Music	10341 San Pablo Ave	El Cerrito	94530

SAN FRANCISCO

47	Amoeba Music SF	1855 Height St	San Francisco	90620
222	KUSF	2130 Fulton St	San Francisco	94117

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63	Vinyl Solution Records	151 West 25th Ave	San Mateo	94403
66	Streetlight Records	980 S. Bascom	San Jose	95128

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40	Last Record Store	1899a Mendocino Ave	Santa Rosa	95401
48	Red Devil Records	894 Fourth Street	San Rafael	94901
123	Dig! Music	362 N. State St	Ukiah	95482
61	Mill Valley Music	320 Miller Avenue	Mill Valley	94942

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37	Metavinyl	320 Cedar St	Santa Cruz	95060

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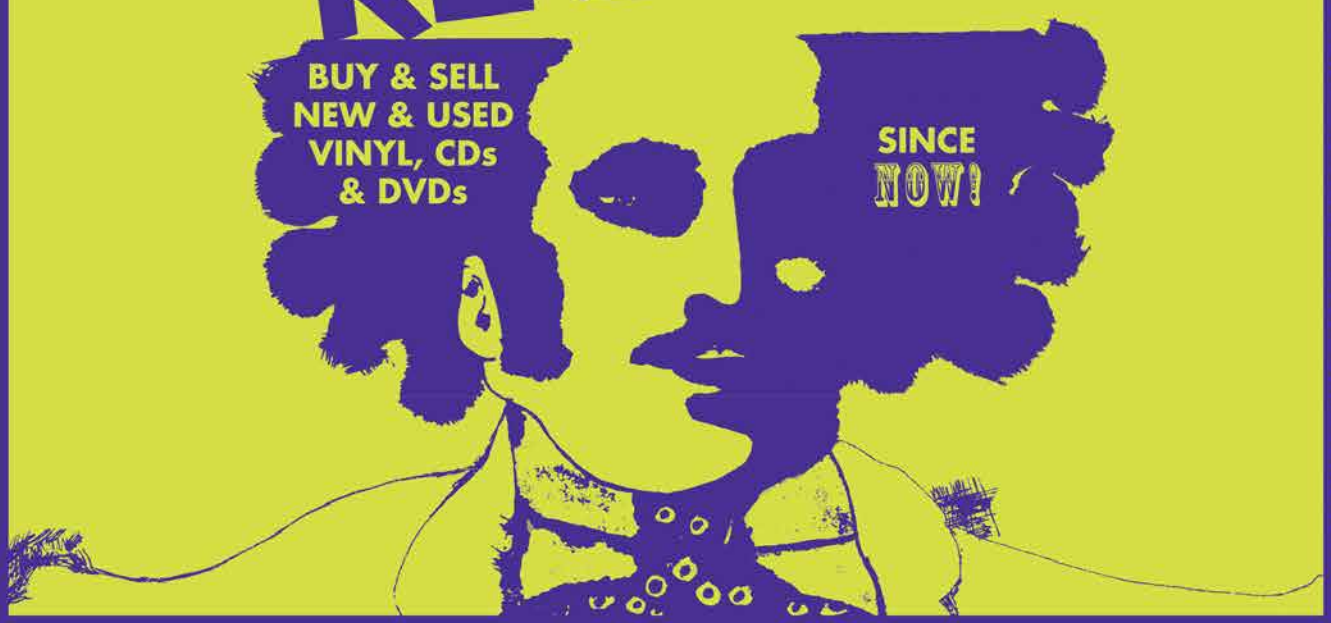

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The Rhinestone Cowboy

More than two hours of performances by the beloved musician's classic hits are captured on the timely *Glen Campbell-Live Anthology 1972-2001*

BY HARVEY KUBERNIK

A WEEK BEFORE GLEN CAMPBELL'S death at age 81 of Alzheimer's in Nashville Tennessee, MVD Entertainment Group released *Glen Campbell-Live Anthology 1972-2001*.

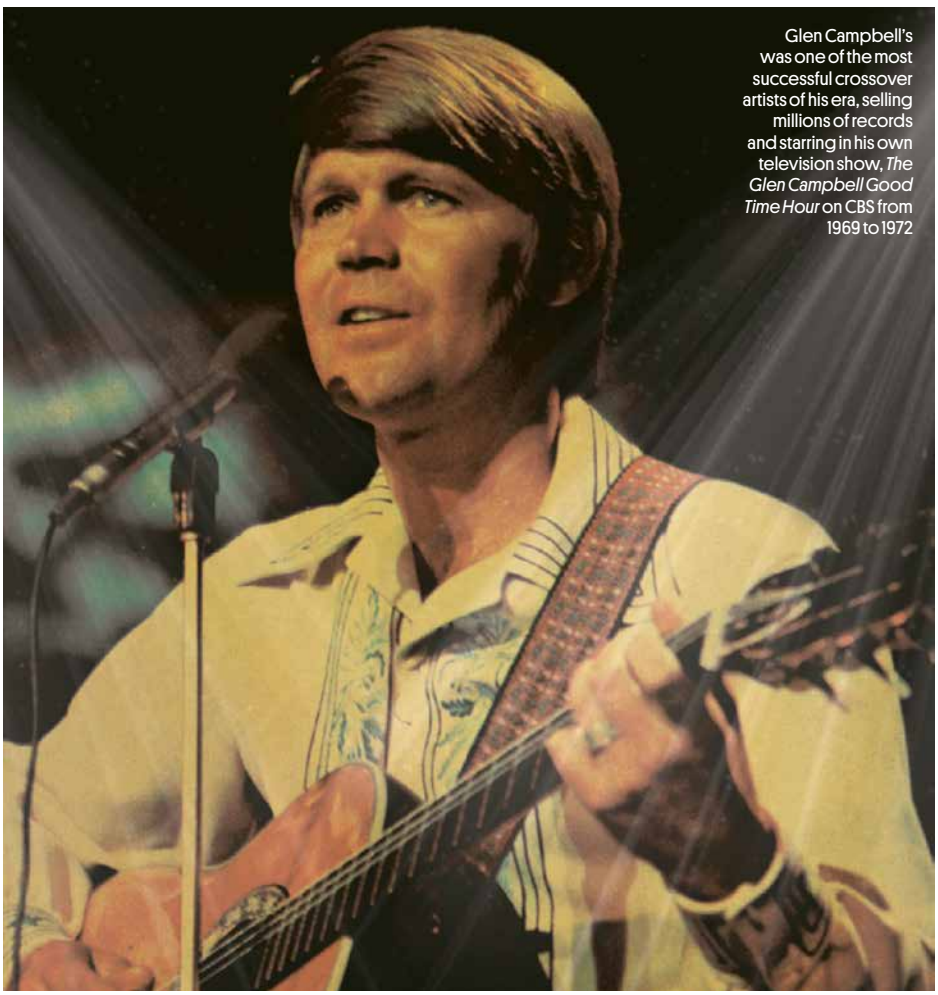
This definitive collection of Campbell's work on DVD/CD from the Goldenlane label is two hours and twenty minutes of live Campbell performances captured in the 1972-2001 time period and incorporates versions of all his classic hits, as well as bonus tracks of Campbell duets with Wayne Newton, Anne Murray, Seals & Croft, Helen Reddy, and others.

Fans will delight in this DVD/CD anthology of live recordings chronicling Glen Campbell at the height of his popularity. This 70-minute concert video anthology features performances of every major Campbell classic including "Rhinestone Cowboy," "Wichita Lineman," "Galveston," "Gentle On My Mind," "By The Time I Get To Phoenix" and more.

Glen Campbell-Live Anthology 1972-2001 underscores his landmark achievements as one of the best-selling male artists in U.S. chart history. Campbell released more than 70 albums, selling 50 million copies with more than 80 songs charting.

Campbell's vast commercial success enabled him to cross over into a new arena — television. *The Glen Campbell Good Time Hour* was initially shown from 1969-72. The episodes were broadcast in Great Britain, Australia and Singapore by the BBC along with five specials for the network, making Glen Campbell a truly international presence and catapulting the singer to worldwide stardom.

"When I did the TV show I wanted to make sure I could get everybody I knew who was a good singer," Campbell told me in a 2009 interview inside the green room of *The Tonight Show with Jay Leno*. "Johnny Cash, Cher, Ray Charles, Roger Miller, Willie Nelson, Linda Ronstadt, Bobbie Gentry, Rick Nelson, and Anne Murray. I give all the credit to Tommy Smothers. He saw me guest on *The Joey Bishop Show* and called the next day.



Glen Campbell's was one of the most successful crossover artists of his era, selling millions of records and starring in his own television show, *The Glen Campbell Good Time Hour* on CBS from 1969 to 1972

COURTESY MVD VISUAL

"The people at CBS TV then said there's too much country stuff in the show. 'Which country?' I must have pissed them off a little bit, though," he laughed.

Campbell would conquer pop music again in the mid-1970s when he scored with his best-selling hit, "Rhinestone Cowboy," a signature song that became his theme in many ways. The 1975 record which has sold more than five million copies remains a standard of the era. And in 1977 Glen released "Southern Nights," a remake of Allen Toussaint's classic. The song reached No. 1 in three categories and was the most-played jukebox track of 1977.

In 1994 Campbell penned his autobiography *Rhinestone Cowboy*. In 2008 *Meet Glen Campbell* shipped, followed by the extremely personal song cycle *Ghost on the Canvas* in 2011 at age 75. After recording that album, Campbell was diagnosed with Alzheimer's disease, a debilitating brain disorder that slowly drained Campbell of his memories and abilities.

He nevertheless launched The Glen

CONTINUED ON PAGE 30

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CONTINUED FROM PAGE 28

Campbell Goodbye Tour, with his children becoming key members of his band. A film crew led by director James Keach followed Campbell for a portion of the 151 sold-out shows as he navigated the disease.

The resulting documentary, *Glen Campbell: I'll Be Me*, was praised by critics and yielded the singer one last Grammy, Best Country Song for his final release, "I'm Not Gonna Miss You," and a second Academy Award nomination.

On June 9, 2017, Glen Campbell released his 64th and final album, Adios, recorded in Nashville between 2012 and 2013.

With *Glen Campbell-Live Anthology 1972-2001*, we are reminded once again of his seminal recordings and live shows created during the last few decades of the 20th century.

GLEN CAMPBELL WAS BORN IN Billstown, Arkansas on April 22, 1936. His father purchased a $5 guitar for him from Sears & Roebuck at age four. In 1960 bandleader Glen relocated to Los Angeles, California from Albuquerque, New Mexico. His initial recording date was a Jerry Fuller song that Sam Cooke cut.

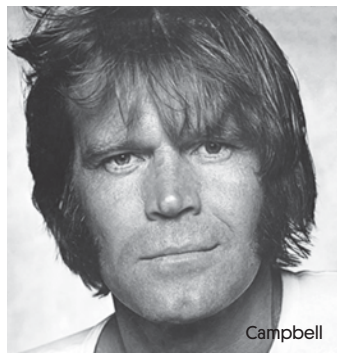
Campbell then inked to a publishing company, American Music that DJ and music publisher Cliffie Stone operated for Gene Autry. Campbell eventually issued his own 45, "Turn Around, Look At Me in 1962," and appeared on Dick Clark's *American Bandstand*. Campbell became a Capitol Records recording artist with a Brian Wilson and Russ Titelman song, "Guess I'm Dumb," produced by Nik Venet.

Glen was consequently booked on musical variety shows such as *Shindig!* and *Hollywood Jamboree*. His Capitol label efforts included a cover of Buffy Sainte-Marie's "Universal Soldier."

It was Campbell's demo gigs that led him to his job as a guitarist in a group of studio musicians later to be known as the Wrecking Crew, who worked with Lee Hazelwood, Lou Adler, Jack Nitzsche, Phil Spector, Brian Wilson and Jan Berry to create influential production styles.

Glen's session work during this period would have been enough to secure his place in rock history. Alongside musicians like keyboardists Leon Russell and Don Randi, guitarists Barney Kessel and Don Peake, drummers Hal Blaine and Earl Palmer, bassists Ray Pohlman, and Carol Kay, along with many others, Glen played on 586 dates in 1963 alone.

During our 2009 interview, Campbell recalled, "I didn't do sessions very long. The Wrecking


Campbell

Crew could play anything. You could cut with Jan & Dean. Jan Berry had all the chords written out."

As a first-call session musician, Campbell is also heard on Frank Sinatra's "Strangers in the Night," the Righteous Brothers' "You've Lost That Lovin' Feeling" and the Monkees' "I'm a Believer," and "Mary, Mary," not to mention hit singles by Nat King Cole, Elvis Presley, Bobby Darin, Lou Rawls, Ricky Nelson, Merle Haggard and Bobby Vee.

Campbell did some unforgettable guitar parts on the Beach Boys' landmark *Pet Sounds* album.

In a 2007 lunch interview I conducted with Brian Wilson the producer volunteered, "On 'Wouldn't It Be Nice,' Barney [Kessel] did the introduction to the song and Glen Campbell was also there. And, I said to myself, 'I'm going to have these guys play directly into the board instead of going out into the studio.' And they plugged their instruments into the recording console direct. That's how we got that sound."

CONTINUED ON PAGE 32

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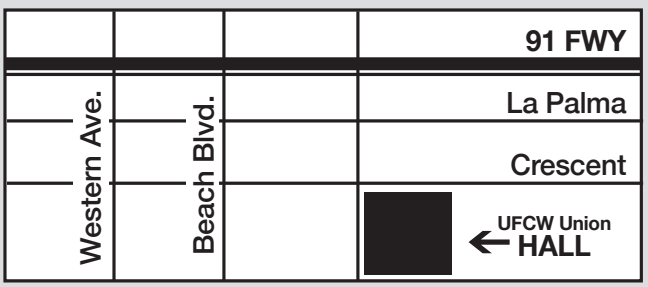

CONTINUED FROM PAGE 30

Campbell was Brian Wilson's road replacement on the Beach Boys tours, playing bass in the band after Brian suffered a nervous breakdown in '64. "Being a touring Beach Boy in 1965 was fun," remarked Glen. "Brian...boy, he was a genius writer. He knew what he wanted."

In a 1988 interview, arranger/producer and composer, Jack Nitzsche confessed to me, "I was amazed how big Glen Campbell made it as a total entertainer. I knew he was a great guitarist. I never knew he would show up as a singer later."

Capitol Records paired Glen with producer/arranger Al De Lory in 1967 and the duo forged a commercial run of hits that steered Campbell to the global arena. "Gentle on My Mind," released later that year, and "By the Time I Get to Phoenix" were hits and the album, *By the Time I Get to Phoenix* became the first country album to garner top honor Album of the Year at the 10th Annual Grammy ceremony in 1968. "Wichita Lineman" and "Galveston," which like "Phoenix" were composed by Jimmy Webb, also were huge multi-genre chart items in the late 1960s.

"I had a previous relationship with Jimmy Webb's "By the Time I Get to Phoenix," Campbell remembered in our 2009 conversation. "There was a record out on it by Pat Boone already and I think I played on it as well. Johnny Rivers cut it and was the publisher. Also, when I was doing the TV show, Don Ho said, 'here's a record you might like. It didn't do nothing for me.' It was 'Galveston.' It blew me away.

COURTESY MVD VISUAL

Glen Campbell in the recording studio

By the Time I Get to Phoenix became the first country album to win Album of the Year at the 10th Annual Grammy Awards in 1968.

"I knew Jimmy when he was living near Sunset and La Brea. I had done early sessions with Al De Lory and then he got a gig producing for Capitol. United was a good studio. I was at Jimmy's when he was working on 'Wichita Lineman.' Al De Lory called for a song. It wasn't done yet, but Al said to 'bring over what you have.' So there was a hole in the middle of the song and I filled it up with a guitar lick," he revealed.

"Glen Campbell became my voice," explained Jimmy Webb in 2014 at the Herb Alpert UCLA School of Music in Professor David Leaf's course, Songwriters on Songwriting: Killer Hooks, Essential Songs and Songwriters of the Rock Era.

"I first heard him a transistor radio while I was riding a tractor in Oklahoma. I was fourteen years old. Ten years later, I'm in a Hollywood recording studio, and he's singing 'Wichita Lineman.' Go figure. I was one lucky bastard."

Harvey Kubernik is the author of 12 books, including Leonard Cohen, Everybody Knows, and Neil Young, Heart of Gold. In April 2017, Sterling published Kubernik's 1967 A Complete Rock Music History of the Summer of Love.

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L7: Pretend We're Dead

A documentary celebrating the rockers' "rags-to-riches-to-rags" story debuts this fall in select cities and on DVD and VOD — plus the OG lineup is on tour!

BY SUZANNE RUSH

THERE'S JUST A LIMITED amount of ferocious, free thinking kind of — I don't want to say, oddballs. But we were all just built a little different," says guitarist Suzi Gardner at the beginning of *L7: Pretend We're Dead*.

The new documentary about the heavy-metal grunge band, from Blue Hats Creative and directed by Sarah Price (*The Yes Men, Summercamp!*), employs a familiar behind-the-music narrative, to chronicle the "rags-to-riches-to-rags" trajectory of this pioneering foursome. Combining reflective voiceovers by band members and previously unseen video footage — much of which is remarkable "home video" taken long before anyone carried a smart phone — the film tracks L7 from their conception, through the making of six studio albums and numerous tours, to an eventual breakup in 2001.

"I think people assume that you're raking in the cash when you're on the cover of *Spin* magazine. But unless you sell an insane amount of records you're really just a working stiff at best." – Suzi Gardner from the rock doc, *L7: Pretend you're Dead*

Guitarists Donita Sparks and Suzi Gardner, bassist Jennifer Finch and drummer Dee Plakas, formed L7 in Los Angeles during the late 1980s. The band was initially embraced by the Sunset Strip's big-haired, metal bands But, despite their Motorhead-inspired chops, L7's decidedly genderless — and *oddball* — image made them "the antithesis of that scene," Sparks explains. It wasn't until they moved to Seattle in the early 1990s that they found real success.

"Seattle was … much more progressive than L.A. — like night and day," says Finch. "We were accepted as a real rock band."

Finding a home in the Pacific Northwest's exploding grunge scene led to recording deals with Sub Pop Records, and later Slash where they would work with producer Butch Vig. "We got a shit deal from Slash," laughs Sparks. "But on the other hand, we became worldwide." But, not rich. "In our peak year, we were making $500 bucks a month each."

Records led to numerous tours, including 1993's Lollapalooza; and tours led to ubiquitous rock band excesses. Notably, the film's stories of on-the-road hijinks and drug use are recounted without the usual fetishizing. Maybe it's the passage of time and the affecting drug-related deaths of friends like Kurt Cobain that wrung the glee from those tales.

Much of the film explores the band's quest to transcend the

CONTINUED ON PAGE 38

Witness the return of the Fierce-but-Funny Fab Four at one of 14 movie screenings of ***L7: Pretend They're Dead*** — or at three live concerts near you. If you prefer to smell the magic at home, the film is available on Blu-ray and DVD, starting Oct. 13, at MVDShop.com

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9/8: Chicago, IL @ The Vic/Brew & View
9/8: Santa Ana, CA @ Frida Cinema
9/9: Santa Ana, CA @ Frida Cinema
9/10: Santa Ana, CA @ Frida Cinema
9/12: Long Beach, CA @ Art Theatre
9/14: Boston, MA @ Regent Theater
9/15: Boston, MA @ Regent Theater
9/17: Austin, TX @ Alamo Drafthouse
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10/5: Brooklyn, NY @ Nitehawk Cinema

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Dave Glew

In this excerpt from *History of the Music Biz 2*, the former head honcho of Epic Records recounts his start at Atlantic and how he finally made it to the top

As the son of Hall of Fame songwriter Carl Sigman ["It's All In The Game," "Ebb Tide," "Crazy He Calls Me," "What Now, My Love," and many more], Michael Sigman grew up immersed in the pop and rock revolution of the '50s and '60s. As editor of Record World Magazine from 1972-'82, he had a front row seat for the musical and music biz explosions that followed.

Now leading music industry trade journal Hits has published the second volume of History of the Music Biz – The Mike Sigman Interviews, featuring intimate portraits of such seminal figures as Tower Records founder Russ Solomon, singer Tony Bennett, A&M Records co-founder /musician Herb Alpert, and Rolling Stone founder/editor Jann Wenner. [Volume 1, published last year, focused on such record label pioneers as Berry Gordy, Clive Davis, and Jac Holzman.

Following is an exclusive excerpt from Sigman's interview with David Glew — a top record company executive for more than three decades — first at Atlantic and then at Epic – who may be less well-known than some of his more flamboyant brethren but whose story — he was the guy who brought order to the chaos — is every bit as interesting and important.

BY MICHAEL SIGMAN

DURING MY YEARS AT RECORD World, when emotions ran high because an Atlantic record didn't get a bullet on the charts, Dave was a calm voice of authority that helped the relationship stay solid. When I was running *LA Weekly* (with *Record Collector News* publisher Jim Kaplan!) and Dave was running Epic, his loyal and gifted associate, the late Polly Anthony, made sure things ran smoothly with one of our most important advertisers.

In 1969, legendary Atlantic Records honcho Jerry Wexler called Glew and asked him to meet in New York.

"Glew recalled, 'I've never been to New York, so I fly in and guess what, the address is Jerry's doctor's office! Jerry loved going to the doctor, did you know that?

"I walk in to the doctor's office and Jerry's sitting there. Before I have a chance to sit down he says, 'What are your ideas on how we're gonna make Atlantic the biggest record company in the world?' I was prepared and said, 'First, you have to set up your own distribution. You put out 20 records at a time and you can't expect independent distributors to buy them all. Also, you have very few sales tools and we're constantly out of your records.' He stops me there and says, 'Do you want the job? It's album sales manager.' He threw in merchandising manager. I said, 'Yes.'"

On his first day, Wexler isn't in the office. Other execs are, but they don't Dave has been hired. And he still didn't know how much he would be paid.

"Jerry comes in the next day and says, 'I want to tell you who you report to. You report to me on sales and to Nesuhi Ertegun on merchandising.' I'm thinking, 'Did I make the biggest mistake of my life?' This place is like the Wild West.

"The bottom line is that you figured it out. There was no politics, people worked together because the music was so incredible. If you look at what Atlantic put out between '68 and '71, it's mind boggling—Cream, The Rolling Stones, Led Zeppelin, Aretha, Vanilla Fudge, Yes...

"Ahmet [Ertegun] was rarely there—he was traveling all over the world, signing people, and in the

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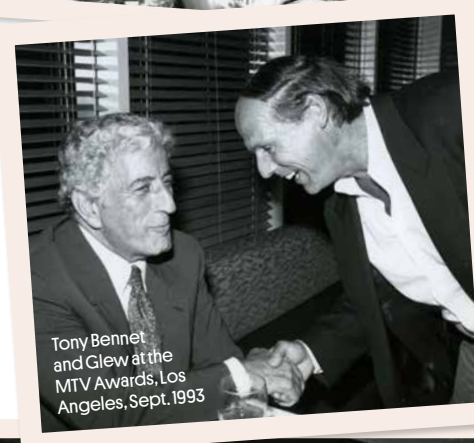
L-R: Glew, Cyndi Lauper, Babyface, wife Tracey Glew and friend [Ellen] at Epic's post-AMA bash, Feb. 7, 1994



Tony Bennet and Glew at the MTV Awards, Los Angeles, Sept. 1993

L-R: Tommy Mottola, Mariah Carey, Brooke Shields, Michael Jackson, Glew, unknown guest and Babyface at the 1993 Grammy Awards in Los Angeles

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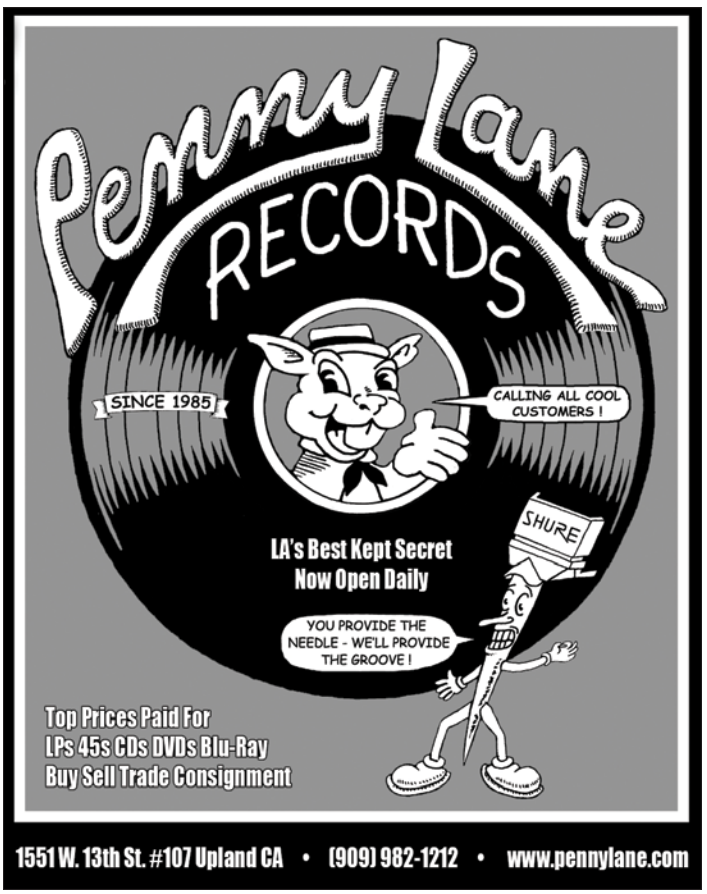
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studio. What people don't realize is that Wexler ran that company and was in the studio."

In the late '80s CBS Records honcho Tommy Mottola called Dave and asked if they could meet.

Dave: "We have dinner and he says some changes are gonna happen at a major company and would I be interested in being a part. I said, 'Look, I've been a loyal soldier at Atlantic. But I would never be president. I said I'd be interested if I could be a president.

"Then I have dinner with Tommy and (CBS uber-boss) Walter Yetnikoff and they tell me Tommy will be named president of CBS Records shortly and they wanted me for VP of Epic. The CBS structure didn't allow for presidents of divisions, but they hinted that there was something going on with Sony and they could put a guarantee in my contract that I would be president of Epic Records within six or nine months. So Ann and I go to dinner and she gets a napkin out and we put down numbers—signing bonus, parking spaces, outrageous stuff. I meet them again and show them the numbers and they say, 'You got it.'" Dave adds wryly, "And I think I should have asked for more.

"I get someone to draw up the contract and I take it back to Walter and Tommy on a Friday night. They look at it and they say, on the spot, 'We will sign this contract but you must sign it now before you tell Atlantic you're leaving.' So I did."

Dave goes back to Atlantic on Monday to resign and, just like on his first day, he can't find anyone in charge.

"Finally I found Doug [Morris] and told him. That afternoon Steve Ross calls and asks me to come upstairs. I go upstairs and he says, 'You're leaving, why?' I say my goal was to become a president and he says, 'You have a contract with us.' I say, 'No I don't,' which shocks him. He says 'We'll match the offer and I'll give you Warner Communications shares and we'll figure out a way to make you president.' I went back down and told Doug I gave Walter and Tommy my word and I'm going. Guess what? They escorted me out of the building."

Glew with Michael Jackson

So ended Dave's 19-year relationship with Atlantic.

"I go in as senior VP/GM of Epic/Portrait/CBS Associated Labels and around nine months later, they made me president."

Aided by a crack team that included Richard Griffiths, Hank Caldwell and Polly Anthony, Dave engineered a turnaround of epic proportions, signing Pearl Jam, Spin Doctors, Suicidal Tendencies, Bad English and Alice Cooper, and turning around Gloria Estefan's career. Then there was Celine Dion.

In 1994, Dave was named Chairman of the Epic Group and the hits kept coming, with Rage Against The Machine, Oasis, Ben Folds Five, Jennifer Lopez and more.

Dave is especially proud to have signed AC/DC, a band he was tight with at Atlantic.

"Here's how I won them over. I knew Atlantic had taken the packaging on their CDs down to one page. That's what the labels were doing to save a few pennies. We brought Angus [Young], who was the one calling the shots, to our offices in New York and, with Steve Barnett, made a great presentation—with the help of Sony's amazing art department—of special packaging we'd prepared for all the old albums. He loved it."

HITS Presents History of the Music Biz Two – The Mike Sigman Interviews is available for purchase at http://vl.hitsdailydouble.com/homb2. Check out the site at hitsdailydouble.com

CONTINUED FROM PAGE 34

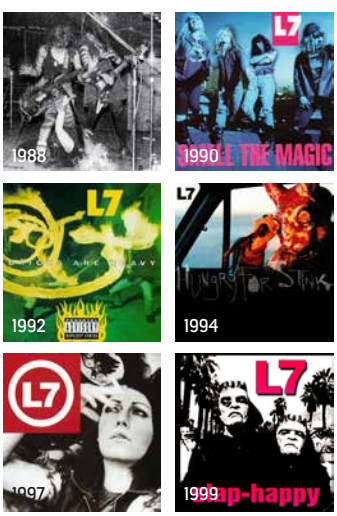
women-in-rock paradigm by deliberately eschewing superficial sexiness in favor of just playing as loud and hard as the boys. "We were aware of the scrutiny we were getting for being all gals, says Gardner. "If you were too fluffy or cutesy or something, then you weren't going to be noticed as a musician." In TV interview footage, the band members are shown employing their hallmark, salty humor to deflect the inevitable focus on gender. "Our fans couldn't give a shit if we're women," Sparks proclaims in one voiceover.

On the other hand, L7 used their clout to start Rock for Choice — a series of concerts headlined by bands like Nirvana, Hole and Joan Jett that raised money for pro-choice causes —in the main, issues of primary interest to females.

The film's additional interviews with Jett, Shirley Manson (Garbage), Lydia Lunch, Allison Robertson (The Donnas), Exene Cervenka (X) and Krist Novoselic (Nirvana) — celebrate L7's legacy as iconoclastic rockers (and, incidentally, women) who inspired countless riot grrrls.

L7: Pretend We're Dead screens throughout Sept. and Oct. at theaters across the U.S. (see listing on page 34). On Oct. 13, the film will be released on DVD (mvshop.com) and video-on-demand. In conjunction with the film's release, L7 will play a handful of concerts in California.

L7 DISCOGRAPHY: 1988–1999



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LAAS Chance for HiFi

BY DAVID THOMSON

GREAT MUSIC AND, ADMITTEDLY, sometimes not so great music transforms my mood, balances my bias, and engages my spirit.

Add an accurate home audio system and it floats my soul.

When I say, 'accurate,' I mean a system of components that portrays the music as the composer/producer meant it to be heard.

Where else to indulge this hedonistic, idiosyncratic, therapeutic habit than the first ever **Los Angeles Audio Show (LAAS)** held June 2-4 at the Sheraton Gateway near LAX.

Endorsed by the **LA&OC Audio Society**, LAAS was a true feast for the ears: 5 floors of opinions each proposing that their system accurately depicts the artist's vision.

Here we could meet and greet the creators of these exemplary components and/or their informed representatives. Unfortunately, time dictated that we couldn't indulge in all of it, tho,' we did our best — with the emphasis, of course, on vinyl and its periphery.

Budgets were vast and varied. In today's market, MILLION dollar systems are not uncommon. With our ears, and wallets, firmly docked in this hemisphere–rather than the stratosphere–here we present a bundle so sonically pleasing that its contents demanded that we bring it to your attention:

There was an abundance of exceptional values and a few newly anointed accolades. **Captain Payne** (yes, that's his given name, not his rank) of **Audio Envy** achieved coveted success when his laudable audio cables garnered the freshly introduced **LAAS 'Alfie' Award**.

Captain, ecstatic with the award cradled in his arms, commented on the ever-expanding audio cable phenomenon. "With so many companies realizing the need to improve on the cables that the component manufacturers supply, this is indeed an honor to be considered among the best."

During a casual conversation about cables over coffee, Captain had created enough interest that Josh, at **The Natural Sound coil speaker** salon, decided to audition the **Audio Envy** sensibly priced power cord. The sound was so much improved that the salon's audience jaws dropped.

Payne then suggested that his $250 speaker cables be compared to the ones they had installed costing almost 20 times more. The very affordable **Audio Envy** 10 footers are currently coupled to a pair of Natural Sound coil speakers ... costing $45,000! Audio Envy, aptly named, indeed! Kudos to The **Natural Sound coil speaker** crew for giving the inventive audio invader his opportunity. (Look for an in-depth interview with Captain in our next issue).

The **Headphone Room** is always entertaining as the components in our pockets demand respectable ear gear to deliver the sonics the music deserves. The **Grado Labs**' mission is still to deliver a better product for comparable cash of their competitors. Auditioning the phone mic'd **iGe** or, for a true audiophile experience, the **GR8e**'s removed no doubt that their price point should scare competitors. Another plus: these earbuds are so comfortable I forgot that I was wearing them.

We've always known that **Grado** has been looking out for the audiophile. To celebrate that, the **LA&OC Audio Society** will honor **John Grado** with the society's Highest Honor, the **Founder's Award**, for his ground-breaking contributions to audio at their well-attended annual gala, December 3 at the Holiday Inn in Buena Park, CA.

The ELAC/Audio Alchemy room: Remember when **Andrew Jones**, by incorporating acoustic principles in speakers he created costing tens of thousands, blew us all away with his introductory 200 buck, Elac bookshelf model? Well, as we knew he eventually would, he has, again, raised the bar to the **Debut 5** floor standing rig at $5000 a pair. Don't be alarmed, these bad boys compare with speakers at thrice the price.

Also, in the mid-price range, Denver's **Steven Norber**, of **Prana Fidelity**, designs both his electronics and speakers which deliver, as SoCal local **Elliot Midwood** of **Acoustic Image** was overheard to state, "... a sound that's easy to live with." High praise from the creator of the uber-respected **Messenger Pre-Amp**. The good news is that Elliot is near completion on his **Messenger Mono Blocks** which will maximize the compatibility with his pre-amp.

MBL North America Inc. is another company that designs complete systems from speakers to DAC. They got this party started with some Stones, and the like, hi-res outtakes that only they can access. MBL manufactures magnificent audio with an expansive soundstage.

Speaking of soundstage, the **Vinnie Rossi**, **Spacial Speakers**, **AntiCables** room was impressive. Rossi makes simple, small footprint electronic components with an emphasis on warm, delicate detail. Combine that with a pair of **Spacial's X1 "Uniwave"** loudspeakers and you've invested about $25k. For my ears, this was most seamless, spacious soundstage, for the money, that I heard. And, interestingly enough, it was all linked together with another economical cable value, **AntiCables**. Designer **Paul Speltz** has another no-nonsense approach to audio cables that will bear further investigation in RCN's next issue.

Interestingly, I wasn't the only one who was impressed by the overall sonics of this system. An anonymous buyer bought the whole package and had it installed by the designers in his home at the conclusion of the show.

Brian Berdan of **Audio Element** in Pasadena, had the counterculture sucked into his salon by blasting Zeppelin, Tool, and the like thru the **Wilson Yvettes**. This also demonstrated that **VTL Electronics** are easily up to the task of hard core rock.

Bea Manley, the "ears " of **VTL**, was spared the onslaught as she was safely sequestered in their salon while entertaining the convention's more conservative audiophile demographic with a more sedate playlist.

In both the **Brooks Berdan** and **The Audiophile Zone**'s rooms, **Jadis** tube power amplifiers made an impression. Seems like a lot of amp for the buck. **Gary Katayama**, in the **Audiophile Zone** — formerly Affordable Audio — was also pleased to demo the new **Spendor 3/1** speakers, so new in fact, the price hadn't been determined. The 3/1s are jam packed with

CONTINUED ON PAGE 42

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innovative **Spendor** proprietary technology. The well-respected **Wywires** cables completed the connection.

The **Transrotor Turntable** was spinning **Dean Martin** crooning with a quartet featuring Barney Kessel on guitar. ***Dream with Dean***, a 45-rpm reissue from **Chad** at **Acoustic Sounds** had me doing just that. Sitting center stage, seduced by the sultry sound of the **Spendors**, I was transported back to my childhood. The soothing crooning transformed my original experience when I poo-pooed my "parent's music." Today, I was transcended. (Matured? Hopefully, not too much). Who knew that the dreamy music was also recorded soooo well? Acoustic Sounds did. Where is **Chad**? I need this record.

At the very hi-end, **Randy**, of **Optimal Enchantment** in Santa Monica, was representing the updated **Vandersteen's Model 7 MK II** with the **System 9 subs** with built in amps. **Audio Research REF 10** electronics powered the **Basis Audio Transcendence** turntable with the super arm.

As I passed in the hallway I was lassoed into the room by the sound of a live orchestra or, so I thought; It was another 45: **Mussorgsky, Pictures at an Exhibition**. Silently, sneaking into the only empty chair in one of the rows, the sonic spread was like being present in Disney Hall; Complete immersion. Guess who had released the vinyl? **Acoustic Sounds**! I heading back downstairs to the vinyl vendor room. **Chad** was away either receiving or delivering an award somewhere. His amiable assistant **Amos** is getting to know me now.

Dan Meinwald, in the always entertaining **EAR USA** room, introduced us to the new **Helius Phaedra** tone arm, and me, to the spellbinding, original Riverside pressing of **Stratusphunk** by the **George Russell Quintet**. I couldn't find that platter, or the OJC reissue, anywhere. Are you listening **Chad**?

It would also be remiss not to address the improvement on **DSD music file** reproduction. **store.bluecoastmusic.com** is offering a $20 discount. Use coupon code LAAS1720 to receive yours. **Acoustic Sounds** has superb DSD files available, too.

It was mentioned earlier that there were other awards distributed; **The Yarra 3DX sound bar** was also received an "**Alfie**" for its immersive 3D audio without headphones component. It connects via Bluetooth to your computer, phone, TV, etc., and truly enhances the aural experience at a very low price point.

Another accolade is in order: **Marine Presson**, the **LAAS producer**, and her ever-smiling team. Managing an inaugural hi-end extravaganza of this magnitude is not for the timid or faint of heart. Catering to the predetermined audio idiosyncrasies of self-confessed perfectionists deserves an **Alfie Award** framed in gold!

Lastly, being ***Record Collector News***, our primary purpose is to support the **vinyl revolution** — pun intended — yet, let's not lose sight of the essence of it all; the musicians and their music.

See you at **LAAS** next year.

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Henderson and Bartz, Spiritualizing the '70s

BY ARMAND LEWIS

IN THE LATE 1960S, JAZZ WAS in a severe slump and was beginning to re-define itself in a search for a more youthful audience. While some players like Miles Davis embraced a fusion of jazz, electronics and rock, others took a free jazz/spiritual approach or incorporated soul and world music rhythms and motifs into their sounds. This shift would sweep up most of the established modern jazz masters as well as the younger generation of jazz musicians coming up at the time.

Tenor saxophonist Joe Henderson was not immune to this shift. A player with an instantly recognizable sound, Henderson was a regular on Blue Note in the 1960s — appearing on classic LPs such as Horace Silver's *Song for My Father,* Grant Green's *Idle Moments* and Lee Morgan's *Sidewinder* as well as his own LPs including *Page One* and *Mode for Joe.* By the late 1960s, Henderson had switched to the Milestone label, where he would record a string of albums for the next eight years.

As part of their ongoing Jazz Dispensary series reissuing rare soul-jazz classics from the late '60s/early '70s, Concord Music Group has reissued on vinyl Joe Henderson's soul jazz/spiritual LP *The Elements* which features his only recorded encounter with pianist/composer Alice Coltrane.

Consisting of four extended pieces, the LP presents Eastern influenced musical descriptions of "Fire," "Air," "Water" and "Earth" featuring Henderson and Coltrane along with violinist Michael White, bassist Charlie Haden, percussionist Kenneth Nash, drummer Ndugu Chancelor, and Baba Duru Oshun on tablas.

Actually extended improvisations on individual musical themes, the four tracks on the album constitute a suite built around what could be termed early environmentalism with the strongly Indian influenced "Water" and the post-bop blues based "Earth" being the standout tracks.

Also making it's return to vinyl is saxophonist Gary Bartz' LP *Harlem Bush Music - Uhuru* (also on Jazz Dispensary/Milestone), which leans heavily in the direction of 1970s soul music. Featuring vocalist Andy Bey, the LP presents a portrait of African-American life and aspirations at the dawn of the '70s. Rounding out the group in this second LP of *Harlem Bush Music* is Juini Booth and Ron Carter on bass, Harold White on drums, and Nat Bettis on percussion.

Befitting the times in which the album was made, there is an anti-Vietnam war song ("Vietcong") as well as stories of Black consciousness — notably "Blues (A Folk Tale)" and "Celestial Blues", which have the sound and feel of Horace Silver's spiritual LPs that were being made for Blue Note at the time. Not surprising, since lyricist/vocalist Bey was doing double duty — writing and singing on both Bartz' and

CONTINUED ON PAGE 46

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RCN RECORD SHOW CALENDAR

Calendar listings are free and printed on a space available basis. Unsolicited materials cannot be returned. Please contact conventions to verify the information! Send your calendar listings to ***Record Collector News***: jim@recordcollectornews.com

SUNDAY SEPTEMBER 3

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

SUNDAY SEPTEMBER 10

Northglenn, CO. Denver Record Collectors Fall Expo. 10 E 120th Ave $2. 10am-4pm. 303-455-8408

Los Angeles, CA. Beat Swap Meet. Grand Park 200 N Grand Ave. Free with Canned Good 12-6pm.

SATURDAY SEPTEMBER 16

Los Angeles, CA. LA Record Fair. 5610 Soto St Huntington Park FREE 3pm-8pm, 213-926-8220

SUNDAY SEPTEMBER 17

Claremont, CA. KSPC CD and Record Expo. Smith Campus Center Edmunds Ballroom 179 E 6th St. $2. 10am-4pm. 864-235-7922

Hillside, IL Chicagoland Record Collectors Show. 4400 Frontage Road $3 9am-4pm 630-898-1533

Los Angeles, CA. Rock N Roll Flea Market. The Regent Theater. 448 S Main St. Free all ages. 11m-4pm

SATURDAY SEPTEMBER 23

Saratoga, CA. Prospect HS Flea Market and Record Swap. 18900 Prospect Road FREE 7am-2pm 408-673-7292

The Greater Orange County Record Show takes place on the last Sun. of most months. The next show is Oct. 29 in Buena Park, CA

SUNDAY SEPTEMBER 24

Buena Park, CA. Greater Orange County Record Show. UFCW Union Hall . 8530 Stanton Ave. $3. 10am-3pm. 626-665-4448

SUNDAY OCTOBER 1

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

SATURDAY OCTOBER 14

Portland, OR. Night Owl Record Show. 4904 SE Hawthorne. $2. 5pm-9pm 503-284-4828

Countryside, IL. SW Chicago Record Show 6201 Joliet Road. $3 10am-4pm. 847-409-9656

SUNDAY OCTOBER 15

Seattle, WA. Northwest Record and CD Show. Seattle Center Pavilion room. $3. 10am-4pm. 206-850-2127

SUNDAY OCTOBER 22

Newark, CA. Newark Record Swap Meet. Newark Pavilion. 6430 Thornton Ave. $3.50 7am-1pm. 408-263-5127

SATURDAY OCTOBER 28

Saratoga, CA .Prospect HS Flea Market and Record Swap. 18900 Prospect Road FREE 7am-2pm 408-673-7292

SUNDAY OCTOBER 29

Buena Park, CA. Greater Orange County Record Show. UFCW Union Hall. 8530 Stanton Ave. $3. 10am-3pm. 626-665-4448

SUNDAY NOVEMBER 5

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

SUNDAY NOVEMBER 12

San Francisco, CA. KUSF.org Rock 'N' Swap. USF Campus, McLaren Center. 2130 Fulton St. $3 7am-4pm 415-422-2836

CONTINUED FROM PAGE 44

Silver's LPs during that period.

The mixing of jazz with Black Power consciousness and protest music would turn out to be rather short-lived. By the mid-1970s, most jazz artists would embrace the smooth, FM friendly approach exemplified by Creed Taylors' CTI label on the one hand and the emerging disco craze on the other. As such, *The Elements* and *Harlem Bush Music – Uhuru* represent something of a time capsule of a very specific moment as the 1960s gave way to the '70s.

Armand Lewis buys and sells rare jazz LPs. He can be reached at mrbluenote@peoplepc.com

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